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HOW TO TEACH WRITING

A MANUAL TO ACCOMPANY

PRACTICAL WRITING

A SERIES OF COPY BOOKS

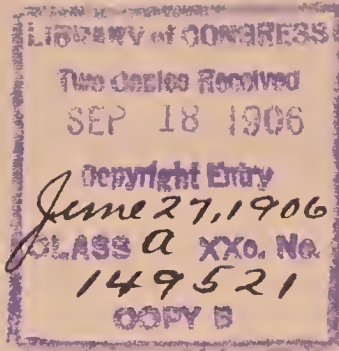
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HOW TO TEACH WRITING

W. P. 1.

INTRODUCTION

UNLIKE most other things taught in the elementary schools, skill in writing is attained by training the hand of the pupils. Certain forms must first be fixed in the pupils' minds and their hands trained to produce these on paper easily and well. A handwriting is gained when the hand produces the successive letters of each word from force of habit, automatically, without thought of forms. Other habits are also acquired by the hand, as typewriting, sewing, knitting, or playing musical instruments. In all these manual acts, habit is attained only by assiduous practice.

In writing, the first efforts are usually slow; neither the form nor the movement essential to its production has been mastered. When the form of a letter has been grasped by the mind it is evident that the movements through which it is produced should be

adequately practiced. Form and movement should go together. Tracing model forms with a dry pen, using free movements, gives practical results.

Children in the elementary schools have much writing to do in connection with other studies. This work is often done hastily and will surely result in a "scribble-hand" unless the children are correctly taught how to write in the lower grades. The method of instruction quite frequently followed enables the children to draw slowly and painfully the copy book hand, or to scratch off with more speed their own writing,—crude, untrained, hardly legible, and with every repetition tending to become permanently fixed in that mold.

It is evident that the correct method of teaching should not only give the form to the pupils, but should also give them exercise sufficient to make the production of these forms easy, regular, habitual and rapid. Copy books furnish the correct forms, not only of the single letters, but of their connections and adjustments one to another. Movement exercises are es-

essential for effective practice towards a full command of these forms; and the use of these exercises should therefore go hand in hand with the copy book practice. One kind of work should supplement the other.

It is the purpose of this manual to show how the *Practical Writing* series of copy books can best be used in that way to develop skill in writing.

In style of writing the aim has been to present in these books a hand plain and practical, easy to read and easy to execute, devoid of every useless line, but still not neglecting the requirements of good taste.

The forms of the letters are very simple, the slant moderate, shade omitted, and capital and loop letters as short as is consistent with due differentiation of the long from the short letters. The lines are clear and strong, and the writing easy and flowing in its appearance.

The spacing is medium. It avoids a sprawling style on the one hand, and on the other that confusion of letter with letter, word with word, and line with line, which impairs clear-

ness and legibility as well as the attractive appearance of the writing.

The Series consists of eight books, each containing twenty-four pages. The matter ranges from the simplest words in the lower books, progressively arranged and teaching the letters in systematic order, to business forms and letter writing in the higher books of the series. While the selections have been carefully made to afford a pleasing variety of instructive items, duly graded, the authors have not specially turned aside to teach science, ethics, chronology or art. The one purpose of the books is to teach writing.

The cover pages show and explain correct penholding, and position at desk, and furnish also a series of thirty-three forms that may be used in movement exercises. There is not space, however, upon the covers to show as fully as desirable how and when these exercises should be employed.

These movement exercises are not put with the copies at the heads of the pages because they would unnecessarily confuse and compli-

cate the copies, and because the exercises need to be returned to repeatedly, but should not be used continuously.

The hands of small children have not, at this age, attained their full growth, and they soon become weary of a single monotonous movement. The exercises should therefore serve as a change and a relief, and should never be so long continued as to tire the pupil.

Remember that habits are formed by the frequent repetition of the same act,—a bad habit if the act be wrong, a good habit if it be right. It is important that the learner in penmanship start right before repeated wrong practice fixes bad habits that may injure his writing for life.

It is the aim of this manual to aid the teacher in giving the beginner in handling the pen a *right start*.

HOW TO TEACH WRITING

Writing Materials

Pens.—The pen should have a smooth, even point and not be too fine nor too limber. To simplify the writing and render it easier of execution, shade is omitted in these books. Where this is the case a pen with a little coarser point is best; and it need be only just limber enough to make sure of a free flow of ink. All new steel pens are at first slightly covered with oil to prevent rusting, and will not carry the ink well until cleaned. This may be done by dipping the point in the ink two or three times, and removing the ink each time with a pen-wiper.

The penholders should be plain and simple.

Ink.—The ink should be clean, flow freely and be *black when first used*, not blue or green. The appearance of the pupils' writing will be much more encouraging if the pen makes at

once a clear black line. The ordinary school desk is now provided with an ink well. This should be filled only deep enough to give the pen a proper amount of ink when it is dipped to the bottom. Children should be taught how to keep the penholder free from ink, and thus avoid soiling their hands, books and clothing. If the ink is not too deep in the ink wells, and if the pen is not allowed to smear the mouth of the glass, the penholder can be kept clean.

Each child should have some form of penwiper. He should not put the pen in his mouth, nor wipe it upon his clothing. The material of the penwiper ought to be of some cloth free from lint.

The copy book should be in the hand of every pupil; and loose sheets of practice paper should be provided for the movement exercises. These should be given out in single sheets to each pupil. If these are the same size or a little smaller than the copy books, they can be preserved and used from day to day until covered with movement exercises on both sides.

For the lower grades—those using Books I

to 5—the paper should be ruled with single lines about a half inch apart. For the pupils using the higher numbers, the paper may be plain. It is well for the pupils to learn not to depend wholly upon ruling for neat work.

It is not necessary that the practice paper should be of the best quality. Any smooth paper, over which the pen can glide easily, and which takes the ink freely without spreading, is good enough.

Position and Penholding

Proper position of body, hand and pen is of prime importance to enable the pupil to avoid harmful habits, and, under right training, to develop those free movements requisite to easy, ready writing. It is essential that this be clearly taught at the beginning, carefully watched, and returned to again and again, until correct habits are formed. The subject is briefly treated on the cover of the copy books, but it is best to take it up more fully here.

Desk and Seat.—A good position is impossible unless desk and seat are of a height suitable for the child, and properly adjusted. If the seat is so high that the feet cannot rest firmly on the floor, or if the height of the desk above the seat causes the shoulders to be unnaturally raised or depressed when the writing position is assumed, the best results must not be expected.

Light.—Care is requisite as to the light, which should be ample, but not glaring, and should come, if possible, from above, over the pupil's left shoulder, so that he may get its full benefit and avoid troublesome shadows upon his work.

Sitting at Desk.—Let the pupil sit fronting the desk, and easily, not rigidly, erect, inclining a trifle forwards from the hips, not bowing the back nor depressing the chest, but preserving an attitude favorable to full normal respiration. Though near the desk, the body should not lean against it.

The feet must not be drawn back, but placed forward, level upon the floor. The forearms

are to rest in front about equally upon the desk. The body is steadied by the left arm, with the left hand resting upon the book to keep it in place and adjust it when required, leaving the right arm and hand free to handle the pen, the right forearm resting easily on the large muscle near the elbow called the *arm rest*.

Hand and Pen.—The pen is to be lightly held between the first and second fingers and thumb. We emphasize the word *lightly* because if the grasp is tight the muscles lose their flexibility and soon become weary. Let the pen cross the second finger at root of the nail and the forefinger just forward of the knuckle, with the end of the thumb touching the holder opposite the lower joint of the forefinger. The point of the pen should come squarely to the paper (to secure smooth lines) and the top of the holder¹ should point about to the right shoulder.

¹ This old rule, essential in shaded writing, need not be rigidly insisted upon in unshaded script like that in these books. Tip of holder may, if preferred, point two or three inches farther to the right. But the hand must never be inclined so far in that direction as to come in contact with the table.

The *wrist must be kept free from the desk*, the hand only resting *lightly* upon the nails of third and fourth fingers, bent under for the purpose. Upon this *movable rest* the hand, propelled by the forearm, acting from its muscular rest near the elbow, glides easily along the paper, forming and combining the letters.

The Paper.—Place the paper obliquely, as shown in cut on second cover page of Series, with its top about one third of a right angle to left of a straight front position. Let the position of the paper be such that the pen is about at right angles with the ruled lines and can readily follow them when swept freely across the page. The position of the paper largely determines the slant of the writing.

Movement.—The action of the first and second fingers and thumb, which is called the *finger movement*, is the first writing movement developed in the child; and quite naturally it will be used by him (before he has learned the better way) in his first efforts with the pen in acquiring the forms of the letters.

This movement is, however, comparatively

weak and inefficient when used alone, and the pupil should gradually be led, by proper instruction and exercises, to combine with it the stronger action of the forearm, termed the *fore-arm movement*; which acting from its rest near the elbow, sliding the hand on the nails of the third and fourth fingers, carries the pen easily forward from stroke to stroke and letter to letter, helping to make as well as to join them; the fingers meanwhile adding their finer shaping power to give finish to the forms. This united action of the forearm and fingers is known as the COMBINED MOVEMENT, and is generally considered *the ideal movement for the purposes of business*. The finger portion of the movement will largely take care of itself, but the forearm part requires training.

Counting.—The movement in writing should be light, brisk and regular, not halting, jerky or spasmodic. An old teacher aptly describes it:—

“ Let the pen glide like gently rolling stream,
Restless, but unwearied and serene.”

To secure this regularity—spurring the slow,

restraining the hasty, and enabling the whole class to execute the same line at the same time,—counting is used. There should be one count, as a general rule, for each down stroke. From two to three down strokes per second will suggest about a due degree of speed.

Instead of counting, a metronome can be used, or suitable music. In the oral counting, in lieu of numbers, appropriate suggestive words can be employed. For instance for small *m*, instead of the count, *one, two, three*, the words, *light, light, light*, could be used (especially if the class were writing too heavily) for the successive down strokes, in timing the letter.

THE COPY BOOKS

Book One

Some pupils will already be familiar with the forms of the letters before they write in Book One. Of these, some may have learned to make the letters in the vertical forms. Others may be required to use the

pen for the first time in this book. In either case all pupils should now be taught the correct way to sit at the desk, hold the pen and place the paper. This should be thoroughly done before the pen is dipped in the ink.

Before the copy is written by the pupil, he should be made to read it, so that he may know what he is doing. Then let him trace it two or three times with a dry pen. After which the ink wells may be opened and writing begun.

When one line has been written, pass along among the desks to observe the writing. Make few, if any, individual criticisms. Use the blackboard to show such glaring defects as are commonly visible, and ask the pupils to notice how their writing varies from the copy. Be certain that the pupils do not in their second line copy their own writing of the first line. Keep the copy in their mind as the standard of reference.

Call attention to the place where the first copy must be begun, so as to have the first turn touch the vertical line, and not pass beyond it.

When three lines have been written the blue copy should be traced, first with the dry pen and then with the inked pen. Then the remaining lines of the page may be written.

If the pens have been held correctly and the holders kept free from ink, the pupils' fingers will not be soiled. If the pupils have already written with the pencil they should be shown that the pen differs from the pencil and requires little or no pressure upon the paper to make it trace. Good ink flows readily, and if the pen is a good one, neither too fine nor too coarse, it will make a satisfactory line without pressure. It must merely touch the paper.

The first writing should be little more than imitation of copy. The pupils may be led to notice, however, by illustration on board, that the *i* is a straight line joined to a right curve, and that the *u* is the *i* repeated. Say nothing about slant at this stage, except that it should be uniform; and nothing about shade except that it should be omitted. But if bad training has led the pupils to forms wholly inconsistent

with the copies, correct the fault by requiring the pupils to follow the copy.

Movement exercises may be introduced at the beginning; but these should be of the simplest character, and serve to vary the copy book work.

The proper movement exercise to accompany this first lesson of Book One is the sliding current form of the letter *i*. Show the pupils what you wish them to do by producing this form on the board, counting with each down stroke. Next have them trace the movement with dry pens, held lightly in proper position. Then have the pens inked and count while the pupils practice the exercise.

Their first attempts may be very crude and irregular; but repeated well directed efforts day by day will train the hands to the proper movement. Movement slip No. 1 may be placed before each pupil for this exercise.

No. 1.



The writing lesson on page 2 should be read by the pupils, traced with a dry pen and copied like the lesson on page 1. It can be shown on the board that the *w* is simply the *u* with its fifth line drawn in closer to the preceding part and finishing with right curve; and that the first two curves of the *n* differ in an important respect from those of the *u*, in bending to the left instead of to the right. The proper exercise for this lesson is shown in movement slip No. 2.

No. 2.



For the lesson on page 3, which should be carefully traced with a dry pen before it is written, the proper movement drill is the sliding exercise on the letter *n*. Show the pupils on the board the exercise on movement slip No. 3.

No. 3.



Distribute the slips, have the exercise traced with the dry pen, and then have it practiced with ink, counting *one, two; one, two;* etc. Do not weary the pupils with too long movement drills. Make the lesson brisk and have the slips taken up. The pupil will readily notice that the *m* is the *n* with its first half repeated.

The new letter on page 4 is the *v*. This letter is made by a continuous movement and should first be shown on the blackboard. Its last two lines are like the last two of the *w*, and the remainder duplicates the part of *m* and *n* next to their last curves. Do not pinch the pen, nor rest the wrist or side of the hand upon the table. Slide easily from letter to letter in the movement drill (movement slip No. 4), counting *one, two;* for each letter,—*one* for the body line and *two* for the slide.

NO. 4.



Lesson 5 contains the letter *o*. Its two

sides should curve equally, and it should always be closed at the top, or it may be mistaken for the letter *v*. Show the movement exercise on the board, making the full *o* as you count *one* and the slide as you count *two*. Distribute movement slip No. 5, and have it traced with a dry pen.

No. 5.



When the forms of the exercise are fully fixed in the minds of the pupils, have them reproduce it on paper. The group of *o*'s is to be executed without lifting the pen. This sliding drill upon the *o* makes one of the most attractive and useful of exercises.

The new letter on page 6 is the *c*. The most distinctive part of the letter is the dot, which should be clear and plain but not too large, and should drop about one third the height of the letter from the top. The body of the letter being derived from the *o* and the

connecting lines from the *i*, the movement drill may be a review of the exercises on those two letters, movement slips, Nos. 1 and 5. See that the pupils are forming no bad writing habits, but are maintaining a good position at the desk, placing the paper and holding the pen aright.

On page 7 the short looped letter *e* is prominent. It has been used before incidentally, but has special attention in this copy. Show on the board that its down stroke is like the left of *o*, and its connecting curves similar to those in the *i*. The loop crossing is at one third the height. Use movement slip No. 6.

No. 6.



Trace with the dry pen, as usual before practicing the exercise with ink. See that the arm rests *easily*, not heavily, on large muscle near elbow, and that the hand rests lightly on the nails of the third and fourth fingers only.

Slide the whole hand lightly from letter to letter in the exercise. Small *e* is an important letter being the most used of any letter in the alphabet.

The lesson on page 8 presents the letter *a* for special attention. As in the other lessons, have the copy read and traced with a dry pen before ink is used in the book. Call attention to the form of this letter, particularly to the characteristic feature, the *pointed oval*. Show how this oval, though similar in appearance to small *o*, differs from it in having more slant and in having its left or upper side fuller than the right. The right of *a* is similar to the *i*. Use movement slip No. 7.

No. 7.



Write the exercise on the board, counting two for each letter. Distribute the slip; have the exercise traced with the dry pen; then count *one, two; one, two*, etc., while the pupils write.

On page 9 the letter *r* is taught. Have copy read and traced as before. The characteristic feature of the *r* is the shoulder made by the short line at top. See that it is made distinct and without loop where it joins first curve of letter. The *r* is a trifle higher (about one fourth higher) than the other short letters except the *s*. A movement exercise on this letter will be valuable. See movement slip No. 8.

No. 8.



Page 10 presents the letter *s* for special attention. It is like the *r* in height, both letters being about a fourth higher than the other short letters. Use movement slip No. 9, writing the combination through, as usual, without lifting the pen.

No. 9.



Page 11 teaches the last of the short letters—the little used letter *x*. For the movement drill it is suggested that movement slips No. 1 and No. 3 be used.

The first eleven pages of Book One have taught the thirteen short letters—*i*, *u*, *w*, *n*, *m*, *v*, *o*, *c*, *e*, *a*, *r*, *s*, and *x*—all of which are of the same height, except the *r* and *s* which are about one fourth higher than the rest. The semi-extended letters, *t*, *d*, *p* and *q*, will now be taken up. Of these, the *t*, *d* and *p* are two-thirds higher than the short letters above base line, and the *p* and *q* extend one space, or height of *i*, below base line.

Page 12 introduces the first semi-extended letter—the small *t*. After the copy has been read and followed with a clean pen, show on the board (writing the word *it* as illustration) how the *t* is made from an undotted *i* by simply elongating the middle line of the *i* and crossing it midway between top of short letters and top of *t*. The chief difficulty in the *t* is in its greater height. As it requires more movement, in an upward direction than the let-

ters hitherto taught, a special exercise will be found useful. Give movement slip No. 10.

No. 10.



Page 13 gives us the new letter *d*. This is like the letter *a* with its third line elongated upward like the *t*. Use movement slips, Nos. 8 and 10.

Page 14 presents the long letter *p*. The difficulty with this letter lies in its long stem. Show on the board, by a monogram of the three letters, how the last three lines of the *n* *m* and *p* are the same. The *p* is the same height as the *t* and *d* above base line and extends one space, or height of *i*, below it. Give out movement slip No. 11.

No. 11.



Page 15 teaches the letter *q*. This, in words, is always followed, as in copy, by the letter *u*; and extends the same distance below the base line as the stem of *p*. Lead the class to see the relation of the *q* to the *a* and *d*, by writing the *a* on board, then extending its third line upward to form the *d*, then downward, adding the fold to form the *q*. For exercise review that upon the *a*—movement slip No. 7.

We have seen in the semi-extended letters how largely they depend for their construction on the preceding short letters. The same will be found true of the letters that remain to be taught—the long loop letters. The mastery of the first and simpler forms thus contributes very largely to the mastery of the more complex ones that follow—the command of one letter involving often the command, to a large extent, of a whole group.

Before beginning the last important class of small letters, see again that all the conditions for good writing are being attended to. Place the feet forward level upon the floor. This steadies the position while the body is

held erect. If the feet are drawn back, the chest will probably be tilted forward against the desk—a very unhealthful posture. Do not bend the head over to left in writing, as is often done. Avoid resting the wrist or side of hand upon table. Do not bear down upon pen, nor pinch it, nor let the holder drop into the hollow above the thumb. Let the right arm rest easily, not heavily, upon the table, so that the hand may move easily across the paper, gliding on the nails of the third and fourth fingers. Let the muscles be relaxed, not tense, so that they may act more freely and without so soon tiring.

Page 16 is devoted specially to the letter *h*, the first of the extended or long loop class of letters, a class which embraces about one third of the alphabet. The long loop forming the prominent feature of these letters is nearly the same in all, except being a little more modified in the *z*.

In the *h* do not make the loop crossing so low, nor loop so large, as to interfere with left curve at base. It gives the letter a very

awkward appearance. Make loop crossing at about one half height of letter. Show on the board the identity of the right part of the *h* with that of the *n* and *p*. For an exercise, use movement slip No. 12. It is to be practiced as the teacher counts *one, two, one, two*, etc.

No. 12.



Page 17 introduces the difficult letter *k*. Its loop is like that of *h*. Do not make a loop where the two parts of right side join each other. For exercise, use again movement slip No. 12.

Page 18 gives special practice on the letter *l*. The loop is like that in *h* and *k*, except that instead of coming squarely to base line it turns there to right before joining next curve. Loop crossing is about at mid-height of letter.

Below loop crossing the *l* is about the same as the undotted *i*. See that the loops are even,

neither too wide nor too narrow. Use movement slip No. 13.

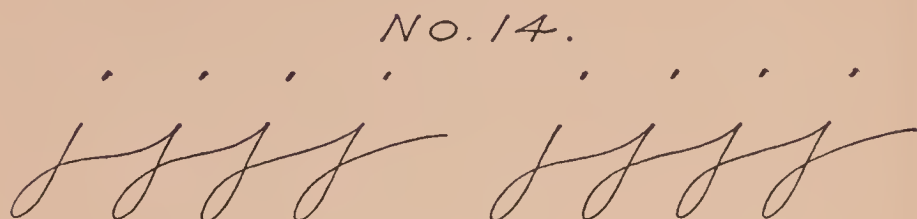
NO. 13.



Page 19 gives us the new letter *b*. The loop part is precisely that of the *l*, and the last two lines—the distinguishing part—like the *v* and *w*. This should be shown upon the board. Do not make a loop where last two curves join. For exercise, review movement slips Nos. 4 and 13.

Page 20 introduces the letter *j*. This is simply the long or extended loop, as in *h* and *k*, inverted and reversed and dotted like the letter *i*. Make loop crossing at base line. The *i* and *j* should always be dotted. Place the dot one space above letter and in line with body stroke. In the exercise write the group of *j*'s through without lifting pen, sliding lightly from loop to loop and counting *one*

for each down stroke. Use movement slip No. 14.



Page 21 teaches the letter *y*. Its first three lines are similar to the last three of the *m n* and *p*, and the loop part identical with that of the *j*. Use again movement slip No. 14. Count *one, two, one, two*, etc.

Page 22 gives practice on the letter *g*. Its pointed oval is similar to that of the *a, d* and *q*, and remainder of letter precisely like loop of *j* and *y*. Let this be illustrated upon board writing first the *a* and then making the additions necessary to evolve the *d, q* and *g* successively. Then write the *j* upon board and make the necessary additions to develop from it the *y* and *g*. Be sure that the *g* is closed at top, so that it cannot be mistaken for *y* or *ij*. Use movement slip No. 15.

No. 15.



The unusual letter *z* is given on page 23. Its top is like the left of that other unfrequent letter, *x*. Let loop crossing be at base line. Use movement slips Nos. 3 and 14.

Page 24 gives practice on the longest of small letters, the *f*. It is as high as the *h*, *k*, *l* and *b* above base line, and drops as far as the *j*, *y*, *g* and *z*, below base line. Its upper and lower loops are about equal to each other in length and width. Make its loop crossings at base line and one space, or height of *i*, above it. Movement slip No. 16.

No. 16.



We trust that in writing this book the importance of correct position and penholding

have not been forgotten, but have received the constant careful supervision they require, especially at the start.

Until the pupil has acquired a fairly correct formation of the letters, it is best to give him as little writing to do as practicable outside the regular writing lessons. Otherwise, crude forms and bad habits are likely to become fixed in the handwriting beyond remedy.

No capital letters are given in this book. The forms of the small letters should be well mastered when the book is finished, if exercises in movement are persevered in and well conducted. Show each movement on the board and illustrate the count. Have the movements executed in time, and insist upon increased accuracy. Mere aimless, unguided movement is not valuable. There is value in a well directed movement that leads to a desirable fixed habit. There can be no well defined handwriting until the hand acquires a movement that reproduces the forms of writing without thought.

Tests as to the mastery of forms may occa-

sionally be made by asking for certain forms to be written without giving out the copy for the same.

Do not make the exercises tedious, and keep the children's hands active while the exercise lasts. Have the lesson well in mind beforehand, so as to carry the work along without a halt.

Book Two

Before allowing the pupils to write the copies of Book Two learn by experiment whether they have all mastered the forms of the small letters and whether they have practiced any exercises in movement.

Require them to write, without copy, on a loose piece of paper, the small alphabet, followed by a single sentence of short words, such as the teacher may dictate. Have the papers signed by each pupil, giving date, name or number of school and the pupil's grade. Do not specify the purpose of this exercise; but preserve the sheets to compare with later work as evidence of improvement with the use of this book.

As form depends so much upon movement, and movement so much upon position and penholding, these requisites must receive renewed careful attention, in order that the best way of sitting at the desk and holding and managing the pen may be attained.

It is well to introduce a movement exercise with each lesson before the regular copy is written in the book. A quarter of each writing period may profitably be given to this drill in movement. And if every week or two a lesson be given entirely to movement drill, so much the better. At such lesson leading exercises already practiced can be reviewed, or exercises given calculated to correct faults in writing found to be prevalent in the class.

In Book Two the capital letters are taught, as the small letters were taught in Book One, in the order of their similarity of formation. The capitals, as a class, are the same height as the long loop, small letters, being about twice the height of the short letters. They should not be less than this.

As in Book One, have the pupils read the

copies and trace them carefully with a dry pen before imitating them with ink.

The true form of the letter *O*, which is the capital form on page 1, is the perfect oval, with curves equal on its right and left. In rapid writing, the lines will often not meet exactly. The more nearly they meet the more unmistakable the letter will be. Practice the movement exercise for *O* (movement slip No. 17) as a *direct oval*, making the left side with a downward motion. Carry the pen lightly round and round the oval form, as nearly as possible in the same path, from five to ten times without lifting it from the paper.

No. 17.



The first attempts may be poor, but by persevering practice the form may be acquired. There is no other exercise for movement of greater value than this towards mastering the capitals.

On page 2 the capital *C* is introduced. Show the close relation of the *C* to the *O* by making the latter upon the board and then indicating the slight changes required to form the *C*. The straight stroke at top of *C* descends one third height of letter. The movement for this letter is so like that of the *O* that it will answer to use again the same exercise—movement slip No. 17.

On page 3 we have the capital *A*. Its left side is like the capital *O* but a little more slanted. Its right hand part is like stem of *t*, and is three fourths height of the letter. Use movement slip No. 18 writing several lines of it.

No. 18.



Page 4 gives capital *G* as a new form. The body of the letter is like the *C*, requiring only the finishing line at the base, as in the printed form of the letter, to make the distinguishing

difference. Let the finishing line drop one-half height of *i* below base line. For movement exercise write several lines of capital *G*'s, placing them about the width of the letter apart.

On page 5 the capital *E* is presented. Its relation to the *C*, *G* and *O* should be illustrated on the board. The upper portion is smaller than the lower, and joins it at half the height of the letter. Do not make the loop joining the two parts too large. A modification of the capital *O* exercise gives an excellent movement drill, as shown in movement slip No. 19.

No. 19.

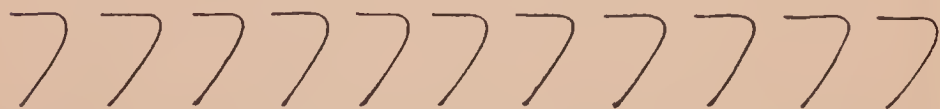


The capital *D*, introduced on page 6, should, as with the other capitals, be carefully traced with the dry pen until the eye has mastered the form before any attempt is made to write the copy in the book. Make the upper half of the first line straight, the loop about level, and

the right of letter similar to that of the *O*. Review movement slip No. 17.

The capital *N* on page 7 is the first of the straight stem capitals. This simple straight stem forms a leading part of so many capitals that it should have careful attention here. If we take the first body line of the small *n* or *m*, double its size and join with it at top of turn a short horizontal straight line, we have as a result exactly the form of the straight capital stem. Take care to make the stem at beginning, and also near base, sufficiently strong, and the turn light and neither too round nor too sharp. For movement practice, write several lines of the straight stem, using movement slip No. 20.

No. 20.



The capital *M*, page 8, has its first and last part like the *N*. For exercise, use movement slip No. 21.

No. 21.



The capital *V*, given on page 9, begins like *N* and *M*; but its descending line instead of coming directly to base as in those letters, curves to the left, turns at base, and finishes with an ascending curve, the symmetrical opposite of the descending side of the letter. The right half of the *V* is about the same height as the left. For exercise, use movement slip No. 22.

No. 22.



On page 10, capital *U* is the new form. Its left is like that of the *V*, and its right like that of the *A* but a trifle higher. Its width is the same as the *N*. Use exercise on movement slip No. 23.

No. 23.



On page 11 we have the capital *Y*. This is like the *U* with final curve omitted and second descending line carried straight down below base line the same distance as in the *G*. Use exercise on movement slip No. 24.

No. 24.



The *W*, page 12, is like a *U* made with the final curve of the *V*. Make the *U* upon the board and show how by little alterations or additions the *V*, *Y* and *W* can be evolved from it. Review exercises on movement slips, Nos. 21 and 22.

On page 13 is the letter *P*, the first of another series of capitals, related to the preceding *N* class of letters in beginning with a straight stem—modified, however, by the omission of the short initial horizontal stroke. Avoid separating the first and second lines of the *P* too much, or it may be mistaken for a *V*. Prac-

tice the exercise indicated in movement slip No. 25.

No. 25.



Page 14 gives the capital *B*, whose left side, and upper portion of right, are similar to the *P*. The upper lobe descends one half height of letter. See that the small loop joining the two lobes is not too large. Use movement slip No. 26.

No. 26.



The capital *R*, on page 15, is similar to the *B*, but differs from it in lower half of right side (which is like that of the *K*), and in having small loop carried in closer to the stem. Give a movement drill on a line of capital *P*'s, and follow with a line of *B*'s and a line of *R*'s,

so that the hand may become familiar with the distinctions.

A very simple but graceful form of the capital *H* is given on page 16. Note that the right side is the same as the left inverted and reversed. Observe the straightness of the upper part of the left side and lower part of the right. For exercise use movement slip No. 27.

No. 27.



The capital *K*, on page 17, will require care in the placement of the small loop, which should almost touch the stem. The *K* begins like the *H* and ends like the *R*—the distinguishing part being the upper half of the right side. As a movement drill write two lines of *H*'s and two lines of *K*'s, disconnected and about the width of the letters apart.

The letters *J* and *I* are both introduced on page 18. The first curve of these letters is sim-

ilar to left of *O*. Make lower end of first curve full, or loop crossing is apt to be too high. In letter writing, few letters are so much used as the *I*. "If you want to be represented by a handsome form, and who does not, take special pains to master the capital *I*." Use exercise on movement slip No. 28.

No. 28.



A simple form of the *T* and *F* is given on page 19. Note carefully the distinction between the two letters. See that the first curve in *T* and *F* is not made too weak, especially at its left end. Exercise on movement slip No. 29 may be used.

No. 29.



The capital *S*, page 20, has its loop crossing

at mid-height. Its left curve in the upper half of the letter, and right curve in the lower half are full, and the finishing dot rests upon first curve. For exercise use a continuous line of the letter, as in movement slip No. 30.

No. 30.



The capital *L*, given on page 21, is begun like the *C* and has a small loop at base like that in the *D*. Use movement slip No. 31.

No. 31.



Page 22 gives us the capital *X*. It is a letter seldom used, but the first half of it forms a leading part of a group of letters, and an exercise upon it will not be out of place. Use movement slip No. 32.

No. 32.



In the capital *Q*, page 23, the main portion of the letter is similar to left of *X*, and its small loop like those in *D* and *L*. A good exercise for the *Q* is the reversed oval, in which the right side is made by a descending movement, as indicated by arrow. Use movement slip No. 33.

No. 33.



For the capital *Z*, page 24, the relation in form of the *X*, *Q*, and *Z* may be shown upon the board, and for exercise the reversed oval of the preceding lesson repeated.

Throughout this book the movement exercises should relate chiefly to the new letter introduced in the copy. Freedom of movement will be increased by daily exercise in some one

form. These exercises should be brief, not to exceed five minutes, and each pupil should be incited to attain the desired forms accurately.

For elementary work in capital letters, the direct oval and reversed oval movement drills will be found most useful.

Book Three

IN the previous books the forms of all the letters have been taught. In this book fuller practice is given on all the letters and figures, in a smaller hand, longer sentences, and more difficult combinations.

Before the No. 3 copy books are used, it is well to give out slips of blank paper, as was done with copy book No. 2, and have each pupil write at dictation a few lines involving the use of some of the capital letters, together with small letters and figures; in order to determine what progress in writing has been made before beginning this book. Each paper should be signed by the writer and dated. These should then be preserved until this third

book is finished, to ascertain the improvement made by writing this book. Each member of the class should be able to show definite progress towards the attainment of a rapid, legible hand.

In this book, as in the previous ones, the copies should be read and traced with a dry pen. Movement exercises should be used in connection with each copy. Most of these have been already suggested in connection with Books One and Two.

For example, the exercise best fitted for the first page of Book Three is the direct oval of movement slip No. 17. This exercise is one of the most useful known to free the hand and make the movement produce writing rather than drawing.

For page 2, review the exercise on movement slip No. 2.

For page 3, use movement slip No. 6, or practice exercise No. 21 on third page of copy book cover.

For page 4, use either or both exercises 22 and 23 on the third page of copy book cover.

For page 5, give out movement slip No. 19.

For page 6, the best exercise is the full reversed oval, movement slip No. 33.

For page 7, use movement slip No. 21, or the extension exercise No. 34.

For page 8, use movement slip No. 21.

For page 9, it is well to review movement slip No. 13.

For page 10, use movement slip No. 10.

For page 11, use again the extension exercise on movement slip No. 34.

For page 12, review the exercise given on movement slip No. 16.

For page 13, use movement slip No. 25.

For page 14, use movement slip No. 26.

For page 15, a good exercise is the reversed oval, movement slip No. 33.

For page 16, movement slip No. 27 may be used.

For page 17, review the extension exercise, slip No. 34.

For page 18, review exercise on slip No. 14.

For pages 19 and 20, use the exercise on slip No. 29.

For page 21, use slip No. 31.

For page 22, practice again from slip No. 31.

For page 23, let the reversed oval, slip No. 33, be the exercise.

For page 24, review movement slip No. 1.

All movement exercises should be made as the teacher counts, and the pens should be in continuous movement through each connected group of forms.

All the letters having been taught and mostly reviewed, the figures may receive attention in Book Three, beginning with page 16, or, if desired, the teaching of them can be deferred till later. The forms of the figures should be carefully looked to. The precept that every letter should be so well formed as to be unmistakable even when standing alone, is doubly applicable to the figures. In the case of a doubtful letter, the context may show what it really is; but each figure must speak for itself, and a fortune may be lost to its rightful owner by the failure of a single figure to be clear and correct.

The figures are of one height, except the *six*, which extends a half height of *i* above, while the *seven* and *nine* drop the same distance below, the other figures.

The figure *one* is a simple straight line on the regular slant. Avoid beginning it in the old-fashioned way with a short curve on left, which is likely to make it look like a *seven* or a *nine*.

The *two* is like a small capital *Q*. See that its base is not so slight and its body curve so turned that it resembles the *seven*.

The *three* is like the capital *E* reversed or the right of the *B*. Note how its top and base are each parts of two small ovals interlinked at loop.

In the *four*, make the two sides of equal height, and horizontal curve at one third height of figure.

The *five* has a base like the figure *three*. Take pains to join the short horizontal curve to first part in the *five*, or it may be read as a *three*, and the horizontal stroke joined to a *one* following, may transform it into a *seven*.

The *six* extends a half space above the other figures and the oval on its right is half height of figure.

The figure *seven* descends a half space below base line. Its first stroke is like those in the *two* and *three*, and drops one third way to base line. If first stroke be made too long and horizontal curve too low, the figure may be confused with the *four*.

The *eight* is like a small capital *S* inverted. Loop it at mid-height.

The *nine* begins with a pointed oval like those of the *a*, *d*, *g* and *q*, and its stem drops the same distance as the *seven* below base line. Be sure and close the oval at top, and avoid the possibility of its being taken for a *seven*.

The *cipher* is like the body of the small *o*. It should be closed at top and its right side not shorter than left, or it may be mistaken for a *six*.

For exercise upon the figures, lines of each can be written on the practice paper in connection with the lesson in which it is taken up.

Book Four

This book affords progressive practice towards the mastery of letters in combination.

As with the other books it will be wise to have test slips of the pupils' penmanship taken before and after the book is written, to show what progress is made.

Reading the copy, and tracing it with dry pen before writing should not be neglected. It would also be well before each lesson in the book to give a brief, wide-awake movement exercise to train the hands of the pupils and secure freedom of movement.

After using the preceding books, it is presumed the teacher will experience little difficulty in choosing an exercise suitable for each copy. For capitals, such exercises are to be used as the direct oval, movement slip No. 17, and the reversed oval, slip No. 33, also Nos. 18 to 32.

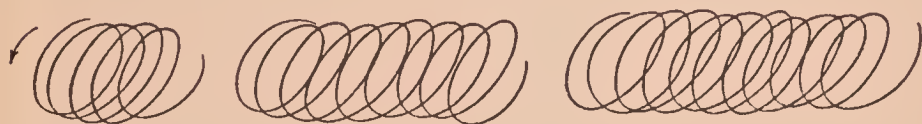
For the small letters, use Nos. 1 to 16, and occasionally No. 34.

No. 34.



With this book may be introduced also the progressive oval or capital loop of movement slip No. 35. At first a short combination of only four or five loops to the group will be sufficient.

No. 35.



See that the figures are neatly made, and give dictation exercises for practice in them, to be written rapidly and in columns. At first the numbers written to be added should not exceed three figures. Figures should be so made as to be unmistakable. Distinguish each by its characteristic form, avoiding the errors pointed out in the instructions under Book Three.

L. OF C.

Book Five

Before and after writing Book Five, have the test slips made.

Let each copy be followed carefully with the dry pen. The copy should be read and the spelling of any unusual word should be noted. Note whether the pupils' *i*'s and *j*'s are always dotted, and whether they use the proper punctuation marks.

For movement exercises use the two ovals, movement slips Nos. 17 and 33, and the extension movement No. 34. These exercises on capitals should, of course, be interspersed with a due proportion of those upon the small letters found in movement slips, Nos. 1 to 16.

For increased facility of *combination*, so essential for rapid writing, the sliding exercises will be found useful. To improve the *form* of a particular letter, practice upon that letter alone is excellent. Write line after line of the letter, disconnected and well spaced, as shown in slip No. 24. Make the letters "with prompt movements, watched by a critical eye quick to detect faults."

As all men have to deal more or less with figures, do not neglect an occasional drill in figures, which should be dictated with increasing rapidity, and the exercise varied by writing them in columns for addition. Have the pupils exchange papers and add. This will test the legibility of the figures. Use some exercises in dollars and cents and add in the same way. Such exercises should not be long continued, and the pupils should be required to make figures that cannot be mistaken.

Book Six

This book has copies in two lines. The variety of combinations of letters is increased. There is much exercise on the capital letters and on figures.

The test slips for purposes of comparison to show the improvement made, should be taken as usual before beginning and after completing the book.

Before each writing lesson in the book, give a brief exercise in movement, either by copy on the blackboard or by the use of a movement

slip. Commend the pupils who show improvement and all those who faithfully try. The copies will serve best to teach the correct form of the letters; but movement exercises will serve to increase speed, and if these are united with the regular copy book work, the best results will be gained.

Practice upon the figures, with critical attention to giving each its distinctive form, should be continued, as recommended in connection with Book Five.

Books Seven and Eight

Book Seven illustrates and gives practice on the various sizes of script used in ordinary writing and bookkeeping. It consists mostly of three line copies, while those of Book Eight are still longer. These two books embrace forms of simple business papers, entries in books of account, and letter writing.

In giving the movement exercises, note what letters, classes of letters, or combinations, the pupils most fail in, and select exercises bearing

directly upon such defects and calculated to overcome them.

Encourage the pupils to place a due estimate upon the value of a good handwriting, to criticise their own writing, noting not only the faults of particular letters, but whether there is a general effect of order and neatness, due to uniformity of height, slant, and spacing, and to proper arrangement.

Do not encourage any needless curves or flourishes in the writing. The recognized well known forms of the letters, which when well made are beautiful in their simplicity, should be closely adhered to.

Each pupil should be taught to acquire a legible, simple signature, using the full Christian name. This should become fixed at an early period of school life. A good signature often serves as a recommendation for the writer.

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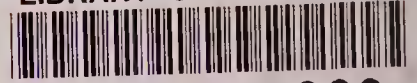
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